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château de Coppet en 1807, and she is, at least partly, the original of the countess Fœdora in Balzac's *Peau de Chagrin*. Again, she inspired many beautiful passages of Chateaubriand's *Mémoires d'Outre Tombe*, and it is owing to her influence alone that Chateaubriand's not altogether favorable judgment of Madame de Staël, in the first version of the "Mémoires," was considerably altered later.

Then the book contains a good deal of unpublished and often valuable documents with regard to the many literary celebrities that, at different times, surrounded Mad. Récamier. The title of the work is "Madame Récamier et ses amis." We learn a great deal first of all, of course, about Madame de Staël, then about Benjamin Constant, Ballanche, the two Ampères, Barante, etc., etc., and (in the second volume) especially about Chateaubriand.

Every one studying a literary problem of this period is almost sure to find some sort of information in Herriot. It may not be much, only perhaps a little fact, but we all know how much such little facts count sometimes in scholarly researches.

The book was described: "un pavé sur une rose." It is a just criticism from an esthetic point of view; but the abundance of information that suggested it will not frighten a special student of literature. On the contrary.

A general index would be desirable, although the table of contents will render things rather easy to those who wish to consult the work for reference.

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A NOTE ON *Twelfth Night*.

To the Editors of *Mod. Lang. Notes*.

SIRS:

Oliv. What kind o' man is he?

Mal. Why of mankind.

Dr. Furness (*Variorum Twelfth Night*, p. 78) says, "This dallying of words is unclear to me." "P. W. B." in *New Shakespeareana* (July,

1908, p. 78), undertakes to throw light upon this obscure passage by recalling the German translation of prostitute, *Das Mensch*, literally 'The Mankind.' He would give "mankind," in Malvolio's answer the meaning of "virago," a use of which "we find numerous examples in Early English." In illustration he gives six examples in which the adjective 'mankind' has the value of "masculine, virago-like." In each of these examples the adjective refers to a feminine subject. I give the two of the examples that are quoted from Shakespeare. *Coriolanus*, iv, ii, 16. Are you mankind? [of Virgilia]; *Winter's Tale*, II, iii, 67. A mankind witch [of Paulina].

The explanation suggested, that of 'masculine, virago-like,' is not the meaning Malvolio had in mind in making his pun on the "kind o' man" of his mistress Olivia. He certainly does not suspect the real sex of the messenger, and has no thought of calling Cesario either "masculine" or "virago-like." He does mean to emphasize by the use of "mankind" the insistent nature of Cesario's demand, of which he has just made report. In answer to Olivia's request, he replies that the messenger is "fierce," even "furious," exaggerating for the effect of the pun perhaps. "Mankind" here is an adjective (the noun is understood), to which the *Oxford Dictionary* assigns the meanings "infuriated, fierce, furious, mad."

Not only had Malvolio no intention of calling the sex of the disguised page into question, but in using the adjective "mankind" in the sense of 'fierce,' he had the fixed thought still further to lay stress on Cesario's 'unmannerly' behaviour. Olivia's next words give him opportunity to emphasize the thought once more. To Olivia's "What manner of man?", he replies, punning again, "Of very ill-manner: he'll speak with you, will you or no." The closely-knit thought, then, of this passage is strengthened, not weakened, by this pun, a claim that cannot be made for all of the puns of Shakespeare.

In reference to women, as in the two examples from Shakespeare quoted above, the use of the adjective "mankind" is decidedly uncomplimentary, that of "masculine, virago-like," as the context shows. In reference to men it may have

born a similarly uncomplimentary meaning; and with this force, would have been peculiarly fitting to Malvolio's attitude towards Cesario, the Duke's messenger, and the whole serving world in general. The close relation of this use of "mankind"¹ to "mankeen"² may account for the touch of contempt that I suspect was implied in Malvolio's use of the word.

A rare case in which we find *mankeen* referring to a man is in *Hist. Jacob & Esau*, II. ii. Cjb, where Ragan speaks to his raging master Esau, "What? are you mankene now? I reckon it best I, To bind your handes behind you euen as ye lye. Esau. Nay, have mercy on me and let me not perish."³ Two examples of "mankind" in the sense of "infuriated, furious," etc., I add from the six that the *Oxford Dictionary* gives: Chapman, *All Fooles*, Wks., 1873, I. 167, Good Signor Cornelio be not too mankinde against your wife; Josselyn, *New Eng. Rarities*, 13, they [Bears] . . . are never mankind, i. e. fierce, but in rutting time.

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AN UNKNOWN MIDDLE ENGLISH TRANSLATION OF *L'Épître d'Othea*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Dr. Warner, the Keeper of the MSS. in the British Museum, edited for the Roxburghe Club in 1904 a translation by Stephen Scrope of *L'Épître d'Othéa à Hector*, by Christine de Pisan. Besides this effort of Fastolf's worthy squire, Dr. Warner noted another translation made and printed some seventy years later, about 1540, by Robert Wyer, an early Charing Cross bookseller.

I have now identified a third translation, of

¹ "Of obscure origin: possibly a perversion of *Mankeen*, though that form does not appear in our quota. till later." *Oxford Dictionary*.

² "Of animals (rarely of persons): Inclined to attack men; fierce, savage." *Oxford Dictionary*.

³ In John S. Farmer's modernized spelling of this word (E. E. D. S., *Anonymous Plays*, Second Series, p. 28), he gives it as *mankin*, an example of the modernized spelling that is so serious a defect of this otherwise useful series of volumes for the study of Early English plays.

which Dr. Warner was not aware. It is contained in MS. Harley 838, a volume probably dating from the reign of Edward IV, after 1471; and is thus contemporaneous with Scrope's translation. The author seems to have been Anthony Babyngton, as appears from the first article in the volume, translated and written "per me Antonium babyngton." This first article is a treatise on heraldic terms, worked up from various sources, and as the whole volume deals with genealogy, heraldry, history and knighthood, and is written throughout by Babyngton, it is more than probable that the *Othea*, which is unsigned, is also his work. The language and style of both articles point to the same view.

On the fly-leaf of the volume, in a hand *temp.* Hen. VIII, is a signature of Anthony Babyngton (2), and another, dated 1550, of Henry Babyngton. These two men were grandfather and father respectively of Anthony Babyngton (3), the conspirator of Elizabeth's time, who was executed in 1586 after the exposure of the plot to kill the Queen, and put Mary, Queen of Scots, upon the throne.

Anthony Babyngton (2), who was sheriff of Derby and Notts in 1534, and died before 1537, cannot have written the volume, since his handwriting is of a much later time. Another Anthony (1), of the same age as this man's grandfather, must therefore be looked upon as our author. I have thus far found no record of him, though the family was noble and widespread throughout the fifteenth century, and the pronomen so evidently a family one.

This volume was not among the volumes confiscated among Anthony Babyngton's effects, as given in MS. Lansdowne 50. The name "Daniel Hills 1594" on fol. 12, is evidence that the book had left its original owners before that date.

The *Epistle of Othea*, which is complete, occupies folios 67–91. The "text" is in ballade, or rhyme royal; the "glose" and the "moralyte" in prose. It begins with the line, which I give for identification,

"The hye divine eternall maieste."

Babyngton varies sometimes from his original, as for example when he calls Narcissus a "fair maid."